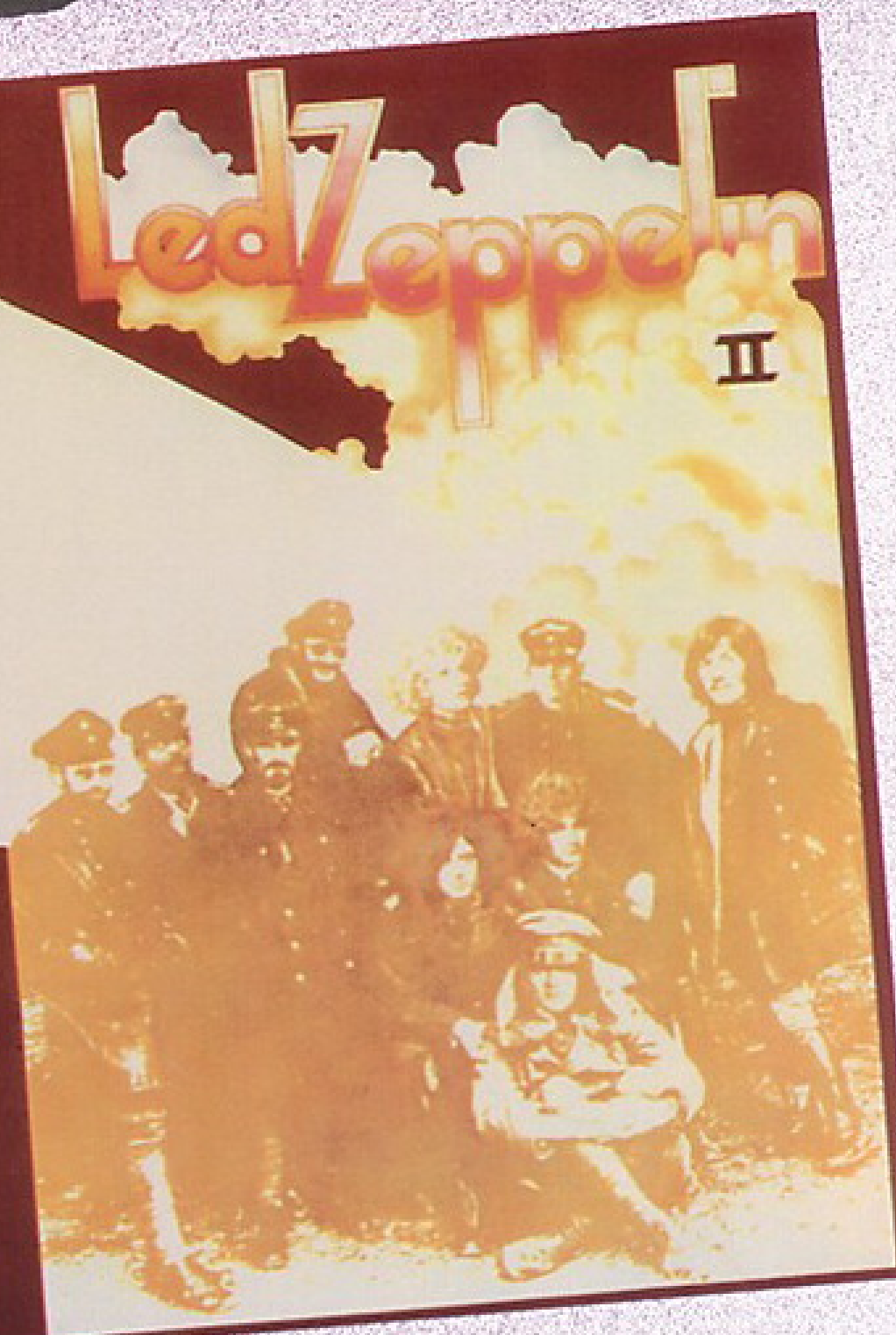


Guitar/Vocal

CLASSIC

Authentic  
**GUITAR TAB**  
Edition  
Includes Complete Solos

# LED ZEPPELIN II



Guitar/Vocal

CLASSIC

Authentic  
**GUITAR-TAB**  
Edition  
Includes Complete Solos

# **LED ZEPPELIN II**



*Transcribed by JESSE GRESS*

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# CONTENTS

BRING IT ON HOME .....	6
HEARTBREAKER.....	20
THE LEMON SONG .....	30
LIVING LOVING MAID ( <i>She's Just A Woman</i> ).....	48
MOBY DICK.....	64
RAMBLE ON.....	66
THANK YOU.....	84
WHAT IS AND WHAT SHOULD NEVER BE .....	93
WHOLE LOTTA LOVE.....	102



# Key To Notation Symbols

**Guitar**

**Tab**

Half step bends    Whole step bends    Extended bends    Bend and release    Pre-bend and release

Hammer-on    Pull-off    Picked slide    Legato slide    Quarter step bend (microtone)

Vibrato    Vibrato with bar    Rake or Sweep    Vibrato bar    Palm muting

Percussive tone with no pitch    Accented notes    Right hand tapping    Artificial harmonic (with pick)    Harmonics

Ghost note    Tremolo picking    Pick slide    Unison bend    Chord shape arpeggiation

Dips and Dives    Melodic bending with bar    Bent harmonics    Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect    When dips are used melodically, they are reflected in the traditional notation

# BRING IT ON HOME

Words and Music by  
WILLIE DIXON

Moderate Shuffle

Intro:

Electric Guitar 1      E5   E6   E5   No Chord   E5   E6   E5   N.C.   E5   E6   E5   N.C.

E5   E6   E5   N.C.   E5   E6   E5   N.C.   E5   E6   E5   N.C.

E5   E6   E5   N.C.   E5   E6   E5   N.C.   E5   E6   E5   N.C.

E5   E6   E5   N.C.   E5   E6   E5   N.C.   E5   E6   E5   N.C.

E5   E6   E5   N.C.   E5   E6   E5   N.C.   E5   E6   E5   N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Ba by,

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Mm, — ba by, —

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Mm, gon-na bring — it on home to

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

you. — I've

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.  
 got — my — tick-et, I've got — that load. —  
 E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.  
 Got up gone high — er all a — board.  
 E5 E6 E5 N.C. E5 E6 E5 N.C. A5 A6 A5 N.C.  
 Mm, take my seat —  
 A5 A6 A5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.  
 right way back, — Mmm, — yeah! I'll  
 A5 A6 A5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

watch this\_\_ train\_\_ roll\_\_ down the track.

3 3 3

E5 E6 E5 N.C. B5 B6 B5 B6 (E5) N.C. A5 A6 3 A5 A6 A5

Gon-na bring it on\_\_ home,\_\_ bring it on home to you.

E(addF#) E6 E5 (E) E6 E5 N.C.

Watch out, watch out.

3 3

B5 B6 B5 B6 (E) N.C. A5 A6 A5 A6 A5 E5

Tempo II ♩ = 100 ♩ = ♩

N.C.

Guitar 1 ----- \* Guitars 1 and 2

Guitar 1 -----

Guitars 1 and 2

*f* Rake With distortion

Hold bend (even bends throughout)

Hold bend

Hold bend

Hold bend (even bends throughout)

*f* Hold bend With distortion

Hold bend

Hold bend

Hold bend

14 14(14)13 14 13 14 12 14 12 14 14 14(14)13 14 12 14 12 14 14 14(14)13 14 13 14 12 14 12

\*Guitars 1 and 2 play identical parts with alternate fingerings. Guitar 2 notated to right of / in TAB when necessary.

Hold bend

Hold bend

Hold bend

Hold bend

Even bend

Even bend

Even bend

14 14(14)13 14 12 13 12 14 13 14 14(14)12 14 12 13 12 13 13 14 14(14)12 14 13 12 13 13

\*Guitar 2 plays G $\sharp$ 

Even bend

Even bend

Even bend

Even bend

Even bend

Even bend

Even bend

12 13 12 14 13 14 14(14)12 14 12 13 12 13 12 14 13 14 14(14)12 14 13 12 13 13

\*\*Note in parenthesis played by Guitar 1 only.

## Verse 1:

D $\sharp$ 7 E7 A (E) N.C. G A D $\sharp$ 7 E7 A (E) N.C. G E D $\sharp$ 7 E7 A (E) N.C. G A

Try to tell\_ you babe, \_

what you try - in' to do?

Try-in' to love me ba - by,

Guitar 1

Guitar 2

D $\sharp$ 7 E7 A (E) N.C. G E D $\sharp$ 7 E7 A (E) N.C. G A D $\sharp$ 7 E7 A (E) N.C. G E

love someoth - er man too, well, bring it on home.

Bring it on home.

=

## Verse 2:

D $\sharp$ 9 E9 A (E) N.C. G A D $\sharp$ 9 E9 A (E) N.C. (G) (E)

Went a lit-tle walk down town, messed and got — back — late. —

D $\sharp$ 9 E9 A (E) N.C. G A D $\sharp$ 9 E9 A (E) N.C. (G) (E)

Found a note — there wait - ing, it said, — "Dad-dy, I — just can't wait!" — Bring it on

D $\sharp$ 9 E9    A    (E) N.C.    G    A    D $\sharp$ 9 E9    A    (E) N.C.    (G) (E)

home.                      Bring it on                      home                      Bring it back

D $\sharp$ 9 E9    A    (E) N.C.    G    A    D $\sharp$ 9 E9    A    (E) N.C.    (G) (E)

home.                      Bring it back home                      to me ba - by.

Guitars 1 and 2  
N.C.

First system of musical notation for Guitars 1 and 2, N.C. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (0, 2, 5, 7) and a dynamic marking of *f*. A *+1* bend is indicated over the first measure.

Second system of musical notation for Guitar 3. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (12, 14, 12) and a dynamic marking of *f*. A *+1* bend is indicated over the first measure.

Second system of musical notation for Guitars 1 and 2, N.C. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (0, 2, 5, 7) and a dynamic marking of *f*. A *+1* bend is indicated over the first measure.

Third system of musical notation for Guitar 3. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (12, 14, 12) and a dynamic marking of *f*. A *+1/2* bend is indicated over the first measure.

Third system of musical notation for Guitars 1 and 2, N.C. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (0, 2, 5, 7) and a dynamic marking of *f*. A *+1* bend is indicated over the first measure. A *Even bend* instruction is written above the second measure.

Fourth system of musical notation for Guitar 3. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with slurs and accents. The bottom staff is in bass clef and contains a bass line with fret numbers (12, 13, 12, 14, 13) and a dynamic marking of *f*. A *+1/2* bend is indicated over the first measure.

\*Guitar 2 plays G#

**Verse 3:**

**Verse 3:**

D $\sharp$ 9 E9      A      (E) N.C.      G      A      D $\sharp$ 9 E9      A      N.C. (E)      (G5) (E5)

Tell you      pret - ty ba-by,      (you) love to mess\_ me 'roun. \_\_\_\_

Guitar 1

Guitar 2

D $\sharp$ 9E9      A      (E)  
 N.C.      G      A      D $\sharp$ 9E9      A      N.C.      (E)      (G5) (E5)

I'm gon - na give you lov - in' ba-by, gon-na move you out o' town. — Bring it on

D#9 E9

A

(E)  
N.C.

G

A

D#9 E9

A

N.C. (E)

(G5) (E5)

home

Bring it on home.

## Verse 4:

With Riff A (8 times)

D#9 E9

A

(E)  
N.C.

G

A

E7

A

N.C. E

N.C.

Sweet - est lit - tle ba - by,

Dad-dy ev - er saw.

## Riff A

mf  
With octave fuzz12 12 12 12  
9 9 9 9

D $\sharp$ 9 E9      A      (E)  
    N.C.      G      A      E7      A      N.C.      E      N.C.

I'm gon-na give you lov - in' — ba-by,    I'm gon-na give you more.    Bring it on

D $\sharp$ 9 E9      A      E  
    N.C.      G      A      E7      A      N.C.      E      N.C.

home.                      Bring it on      home. —                      Bring it back

D $\sharp$ 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

home. — All - right. —

Guitars 1 and 2  
N.C.

*f*

Guitar 3

*f*

Even bend  $+1/2$  Even bend  $+1/2$

Even bend +1

Even bend +1/2

Even bend +1/2

A tempo I  $\text{♩} = 114$  ( $\text{♩} = \text{♩}$ )

B5 B6 B5

A5

A6

A5

Bring it on home. —

Bring it on — home to you. —

*mp* P.M. ————— *simile*

E5 E6 E5 N.C. E5 E6 E5 (G) (A) B5 B6 B5 B6

N.C.

A5 A6 A5 (E) N.C. D7 E7

Let ring ritard. poco a poco with pick and fingers Let ring Let ring

# HEARTBREAKER

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩ = 98

Intro:

Play 3 times

Electric Guitar 1

No Chord

Verse 1:

A5

D

A

Hey, fel - las have you heard the news, — you know that An-nie's back — in town. — It

*mf*

D

A

won't take long till some-one can see all the fel - las lay their mo-ney down? Her

style is new\_ but the face's the same\_ as it was so long a - go, but

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the lyrics: 'from her eyes\_ a dif-'rent smile\_ like that of one who?\_ knows. \_\_\_\_'. The melody is in G major (one sharp) and 2/4 time. It features a key signature change to F major (one flat) for the final phrase 'knows. \_\_\_\_'. Chord symbols 'D' and 'A' are placed above the staff. The second system shows the piano accompaniment, which is mostly whole notes and rests, with a final measure marked with a forte 'f' dynamic. The third system shows the bass line, which is mostly whole notes and rests, with a final measure marked with a forte 'f' dynamic.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the key signature of D major (two sharps) and the time signature of 2/4. Above the first staff, the letters 'A D A D A' are written, indicating the structure of the song. The second system continues the melody and includes a bass line with fingerings (0, 3, 2, 1, 2) and a triplet of eighth notes. The third system shows the final measures of the piece, including a triplet of eighth notes and a final measure with a triplet of eighth notes. The score is written for a single melodic line and a bass line, with a key signature of D major and a time signature of 2/4.

The image shows a musical score for the song "The Rose Tree". It consists of three systems of music. The first system is a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The second system is a two-staff arrangement. The top staff is in treble clef with the same key signature, and the bottom staff is in bass clef. The melody is written on the top staff, and the bass line is on the bottom staff. The melody includes various note values, rests, and slurs. The bass line includes fingerings (0, 1, 2, 3) and a +1/4 note indication. The third system continues the two-staff arrangement with similar notation and fingerings.

## Verse 2:

Well

A5 D A

it's been ten years and\_ may-be more since I first set eyes\_ on you. The

*mf*

D A D

best years of my life\_ gone by. Here I am a-lone and blue. Some peo-ple cry and some peo-ple die by

A D

the wick-ed ways of love... But I'll just keep\_ on roll-in' a-long\_ with the

A D A D A

3

grace of the Lord a - bove. —

*f*

(C5)  
N.C.

Peo - ple talk - in' all a - round 'bout the way you left me flat. —

+1/2

I don't care what the peo - ple say, — I know where their jive is at.

+1/2

(D5)

One thing I do have on my mind — if you could clar - i - fy, please do. It's the

+1/2

(E5)

way you call me an - o - ther guy's name when I try to make love to

you, — yeah. — I try to make love, — aint no use. — (Uh,) give it

to me... (Uh,) give it.

*ff*

*Freetime*  
Guitar Solo 3

Guitar Solo <sub>3</sub>

*mf*

2 5 2 0 2 0 2 5 2 0 2 0 3 2 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 (5) 2 0

\* *Accidentals apply only to indicated notes throughout freetime solo.*

**\*\* Bend strings behind nut.**

The 'Fingering' section shows the specific fingerings for the melody and bass line. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody includes various fingerings (1-5) and breath marks (indicated by a small 'v' symbol). The bass line includes fingerings (1-5) and breath marks. The notation is in 2/4 time and includes a key signature of one flat (B-flat).

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, featuring eighth-note triplets and sixteenth-note runs. The lower staff provides a bass line with eighth-note patterns and includes fingerings such as +1 and +1/2.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a melody with various ornaments, including grace notes and slurs. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with fingerings and a double bar line. The score is marked with a '3' above the first measure of the melody, indicating a triplet. The piece concludes with a final measure marked with a '9'.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. A slur is placed over the first four notes. A double bar line is followed by a key signature change to one flat (Bb). The lower staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. A slur is placed over the first four notes. A double bar line is followed by a key signature change to one sharp (F#). The tempo marking 'accel.' is placed between the two staves, with an arrow pointing to the end of the piece. The piece concludes with a final double bar line.

The musical notation for the guitar solo in 'The Highway' is presented on two staves. The top staff is in treble clef and contains a complex melodic line with various accidentals and phrasing slurs. The bottom staff is in bass clef and contains a rhythmic accompaniment consisting of a series of numbers (7, 8, 7, 5, 7, 5, 7, 5, 6, 7, 5, 7, 5, 7, 5, 7, 5, 6, 5, 6, 5, 7, 8, 6, 5, 5, 7, 5, 7, 5, 5, 5, 6) representing fret numbers, with some numbers marked with an 'x' or a dot. Above the bottom staff, there are three upward-pointing arrows, each labeled '+1/2', indicating a half-step bend at specific points in the solo.

With double time feel

A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4 Play 3 times A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4

*f*

*Rhythm Figure 1*

*f*

With Rhythm Figure 1 (4 times)

Am7 A13sus4 Am7 A6

*mf*

*mf*

Guitar Solo 2

With Rhythm Figure 1 (8 times)

(A)

N.C.

*f*

*mf*



First system of guitar notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various bends and vibrato. The bottom staff is in bass clef and contains fret numbers. The notation includes a "Hold bend" instruction with a dashed line and a wavy line for vibrato. Fret numbers include 10, 11, 12, 13, and 10.

Hold bend

+1 1/2

+1

+1

+1/2

+1

+1/2

+1 1/2

+1

+1/4



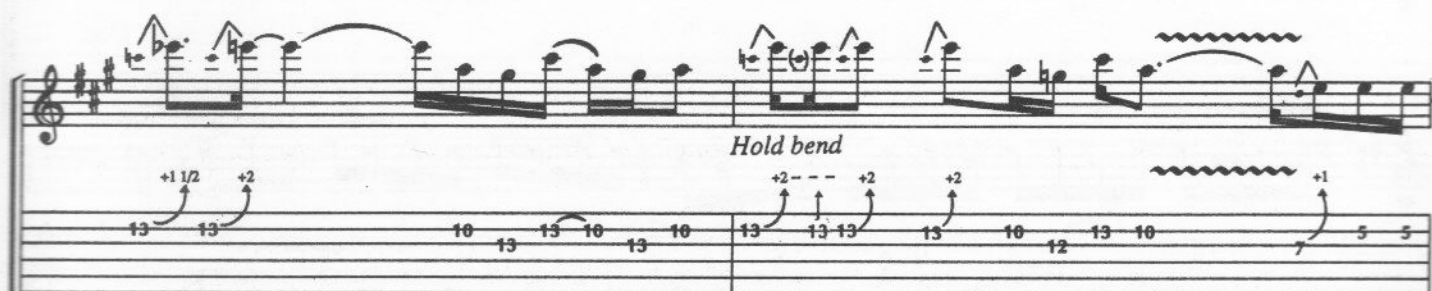
Second system of guitar notation. The top staff continues the melodic line. The bottom staff contains fret numbers and includes a "4" in parentheses, indicating a specific fretting technique.



Third system of guitar notation. The top staff features a complex melodic line with many bends and vibrato. The bottom staff contains fret numbers and includes a "6" in parentheses, indicating a specific fretting technique.



Fourth system of guitar notation. The top staff continues the melodic line. The bottom staff contains fret numbers and includes a "4" in parentheses, indicating a specific fretting technique.



Fifth system of guitar notation. The top staff continues the melodic line. The bottom staff contains fret numbers and includes a "Hold bend" instruction with a dashed line and a wavy line for vibrato. Fret numbers include 13, 10, 13, 10, 13, 10, 12, 13, 10, 7, 5, 5.

Hold bend

+1 1/2

+2

+2

+2

+2

+1



Sixth system of guitar notation. The top staff continues the melodic line. The bottom staff contains fret numbers and includes a "4" in parentheses, indicating a specific fretting technique.

A page of musical notation for guitar, featuring a melody in treble clef and a bass line in bass clef. The melody includes various chords (A, G, C, A, G) and a final section marked 'N.C.' (No Chords). The bass line includes a 'loco' section. The notation is complex, with many accidentals and fingerings.

A

D A

D

Work so hard I can't un-wind, get some money saved, a - buse my love a thou-sand times, how-e-ver hard I try.

A

D A

D

Heart-break-er your time\_ has come, can't take your e- vil ways. Go a- way\_ ya heart-break - er.\_

A

D

A

D

D

A

D

A

D

A

Ah, \_

N.C.

Heart - break - er! Heart - break-er! Heart!

# THE LEMON SONG

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Moderately slow Blues ♩ = 88

Intro:

E5 E/G# E5/A No Chord E7+9

Electric Guitar 1  
With pick and fingers

*f* With distortion

Even gliss.

E5 E/G# E5/A E5/B N.C. E7+9

E5 E/G# E5/A E5/B N.C.

E7+9

N.C.

E5/A E5/BE5 E7+9

I...should have

Let ring

Even gliss.

Verse 1:

E5 E/G# E5/A E5/B E5 E7+9

E5 E/G# E5/A E5/B E5

quit you — a long — time a - go —

*mf*

E7+9

N.C.

(A) N.C.

E5/C#

E5/D

E5

N.C.

oh, ————— yeah, ————— yeah, —————

A5

(G) N.C.

E5

E/G#

E5/A

E5/B E5

E7+9

(G#) N.C.

(A)

(A#)

long time a - go. ————— I wouldn't

(B)

B7+9

A7

A7sus4

A7

be here my child - ren down — on — this kil - lin' floor —

*Let arpeggio figures ring*

N.C.

I should have

With Fill 1

*f* Hold bend

Verse 2:

E5 E/G# E/A E/B E5 E7+9

(E5) N.C. E/G# E5/A E5/B E5

lis-tened ba - by to my se- cond mind

*mf* Even gliss.

E7+9 N.C. (A) E5/C#3 E5/D E5 N.C. A5 (G) N.C.

oh, I should have lis-tened ba - by to my

Fill 1

Hold bend

E5 E/G# E/A E/B E5 E7+9 N.C. G# (A) (A#)

se - cond mind.

B7+9 A7

Ev-ry time I go a-way and leave you dar - ling, send me the blues way

Let arpeggio figures ring

N.C. A Tempo II ♩ = 150

down the line. Oh!

With Fill 2 With Drum fill

Hold bend Even bend Even gliss.

Fill 2

Hold bend Even gliss.

## Guitar 1 (With slap echo and distortion)

Chord progression: E (8va) D E D

*f*

16 16 16 16 14 12 12 12 12 14 15 16 16 14

## Guitar 2 (With distortion)

*f*

Let ring

9 9 9 9 7 9 9 9 9 7 9 9 9 7 9 9 9 7

Chord progression: E (8va) A

12 12 17 17 19 21 21 21 21 19 17 17 12 12 14

13 13 18 18 19 21 21 21 21 19 18 18 13 13 14

Chord progression: A5

Let ring

9 9 9 9 7 9 9 9 9 7 9 9 9 7 9 9 9 7

Chord progression: E (8va) D E B7

16 16 16 16 16 14 12 12 17 16 17 16 17 16 17

16 16 16 16 16 14 13 13 3 (16) 16 16 16 16 16 16 17

Even gliss. Let double stops ring

Chord progression: B5

Let ring

9 9 9 9 7 9 9 9 9 7 9 9 9 7 9 9 9 7

**A7** **E7** **B7**

8<sup>va</sup> *loco*

**A5** **E**

*Guitar Solo*

**E** **D** **E** **D** **E5** **E** **D/(E)**

*Let ring*

**E5** **E** **D/(E)** **A5** **A7**

*Even bend* *Even bend*

**E D E5 B**

*\*Hold bends*

*Let ring*

*\*Bend 1st & 2nd strings simultaneously*

**A5 A A7 E B B**

*Hold bend*

*Even gliss.*

**E7 A E7 A E7 A E7 A E7 A E7**

*Hold bend*

## A7

Pick noise \_.

Let ring

*Let ring*

*Let ring*

+14

E7

**B**

A

*Lay back .*

### Even release

*Let ring*

A5

**E**

*loco*

*Hold bend  
ritard. poco*

*ritard. poco a poco.*

A tempo ♩ = 88

(E5)  
N.C.

E/G♯

E5/A

E5/B

E7+9

Babe

div.

mf

f

E5

E/G♯

E5/A

E5/B

E5

E7+9

N.C.

yeah,

mf

f

accelerando

(A)

E5/C♯

E5/D

E5

A5

E5

E/G♯

E5/A

E5/B E5

gim-me my ba - by

mf

f

mf

E7+9

Bm7

oh

oh

oh

f

accel.

Even gliss.

mf  
Let arpeggio ring

Rake

A5

A7 G5 N.C.

my\_ my\_ my\_ my\_ Spoken: (Now take it down a little bit.)

With Fill 3

Hold bend

$f$  +1

+1/2

3 accel.

0 0 0 0 2 2 0 (0) 15 15 15 12 14 12 14 12 13 14 12 (12) 13 14 (14)

E5

\*\* (B $\flat$ +4) (E) N.C.

Peo-ple tell me ba-by, can't be sa-tis- fied\_ try-in'to wor-ry me ba-by, but I nev-er end up

*mf*

\*With delayed repeats

0 (0) 8 8 7 7 6 6

\*Delay time: appx. ♩ (4X Regeneration)

\*\*Parenthesised chords implied by bass.

N.C.

(A7)

get to be my - self peo-ple wor-ry ba - by to keep you sa - tis -

With delay

15 15 15 15 12 14 12 12

Fill 3

Hold bend

Even bend

P.M.

Even gliss.

15 +1 15 +1 15 +1 15 12 14 12 12 +1/2 14 12 13 14 12 14 12 12 13 14 12 13

(E7)

(B7)

fied. — Ah, let me tell you babe ah — you ain't no —

*Pick slide  
With delay Even gliss.*

17

(A7)

(E7)

(B7)

— thing but a two bit — no good — jive. —

*(Delay off) Even bend (+1/2) (+1/2)*

14 (14)

(E7)  
N.C.

I went to sleep last night, — I work as hard as I can, I bring home my mon-ey, you take my mon-ey,

*Even bend (+1) (15) (15)* *Even bend (+1) (15) (15)* *Even bend*

14 (14)

(A7)

give it to a-nother man, — I should have quit you ba - by, oh, — such a longtime a -

*Even bend (+1) (16) (16)*

16 (16)

(E7) (B7)

go, — oh, I would-n't be here with all my trou-bles

*With Fill 4*

*With delay*

*With delay Rake*

(A7) (E7) (B7)

mm, down on this kil - lin' floor.

*tr*

*tr*

*7-9*

(E7) N.C.

Squeeze me babe — till the juice runs — down my leg.

*mp*

*mf*

*+1*

*+1/4*

*14 (14) 12 (12)*

*15 14*

*Fill 4*

*8va*

*Pick slide*

*With delay*

*Even gliss.*

*17*

*17*

(A7)

oh, — squeeze, squeeze me ba-by, a till the juice runs down my

(E7)

(B7)

leg. The way you squeeze my lemon, I,

(A7)

(E7)

(B7)

I'm gon-na fall right out of — bed — bed bed — bed —

\*Bend string behind fretting hand  
with right hand while trilling with left.

(E7)

*mp*



(A7)

hey, hey, hey, hey, hey, ba - by ba - by ba -

3

+1/2 +1/2 +1

14 (14) 12 14 12 15 14 (14) 12 14 14 12 14 (14)

(E7)

by, ba - by, ba - by, ba - by, ba-by, ba - by, ba - by, ba - by, ba - by,

\*Hold bends

+1 +3/4 +1 +3/4 +1 +3/4 +1 +3/4 +1 +1/2 +1 +1/2 +1/2 +1 +1/4

(14) 14 (14) 14 (14) 14 (14) 14 (14) 14 14 14 12 15 12 14 (14) 12 14 12

\* Bend 2nd and 3rd strings simultaneously.

hey, — hey, — hey, hey, —

+1 +1 +1

14 (14) 12 14 (14) 12 14 (14) 12

(A7)

(E7)  
N.C.

A tempo 2 ♩ = 150

hey —

With Drum fill

+1 +1

14 (14) 12 14 (14) 12

979

E7

A6 E

A6

Guitar 1 8<sup>va</sup>

*f* With slap echo and distortion

16 16 16 14 12 12 12 12 12 14 16 16 (16) 16 16 16 14

Guitar 2 E5

D5

E5

D5

9 9 9 7 9 9 9 7 9 9 9 9 9 9 9 9 9 9 9 7

E

A

8<sup>va</sup>

With pick and finger

12 12 (17) 17 17 17 19 21 21 21 21 19 17 17 12 14 13 13 14

E5

A5

A7

A5

9 9 9 7 2 2 2 0 2 2 2 0

E

A6 E N.C.

B7

8<sup>va</sup>

loco

Even gliss. accel.

With pick and finger

16 16 16 16 14 12 12 2 (16) 16 17 16 17 16 17 16 17

E5

D5

E5

B5

9 9 9 7 9 9 9 7 9 9 9 7 4 4 4 2

8<sup>va</sup> **A7** **E7 loco** **B7** *Rake*

**A5** **E5** **B5**

**E** **D** *Rake* *Rake* *Rake*

**E** **D** **A5** *Rake* *Rake* (P.M.) *accel.*

**A7 (no3rd)**

E5

The musical score is for guitar, featuring a melody in the treble clef and chords in the bass clef. The key signature is one sharp (F#). The melody begins with a rest, followed by a sequence of eighth notes. A dashed line labeled '8va' indicates an octave shift. The 'loco' section follows, marked with a double bar line and the word 'loco'. The bass clef shows chord diagrams with 'X' marks for fretted notes. The score is divided into two systems, each with a treble and bass staff.

The musical score is for the song "I'm gon-na leave my child-ren down on this\_ kil-ling floor." It is written for a piano and voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system shows the vocal melody with lyrics and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the piano accompaniment with a complex rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "I'm gon-na leave my child-ren down on this\_ kil-ling floor. — With delay". The piano part includes a section with the instruction "With delayed repeats".

**System 1:**

Vocal Melody: *Rubato* A N.C. E7+9

Lyrics: I'm gon-na leave my child-ren down on this\_ kil-ling floor. —  
With delay

**System 2:**

Piano Accompaniment: 15 15 12 15 12 14 14 13 14

**System 3:**

Piano Accompaniment: 9 9 9 9 7 4 4 4 4 2 12 9 12 9 12 9 12 9 7 7 7 7 5 2 2 2 2 0

# LIVING LOVING MAID

## (She's Just A Woman)

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Fast Rock ♩ = 152

Verse 1:

(A)  
No Chord



With a pur - ple um - ber - el - la and a fif - ty cent hat, —

Electric Guitar 1

12 String Elec. Guitar 2

(G) (A) N.C. (G) (A) N.C.

(Liv - in', lov - in',

A D A A5 N.C. A5

she's just a wo - man.) mis - sus cool rides out in her aged Cad-il-lac.

*mf*

(A) G5 (A) C5 C# D G5 A5 C5 A5 G5 A5 N.C. G5 A5 N.C.

N.C. (Liv - in', lov - in',

*f*

P.M.

+1/4

(3)

With Half-time feel

N.C. A

D

A

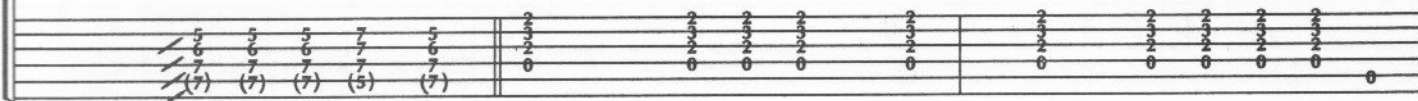
D



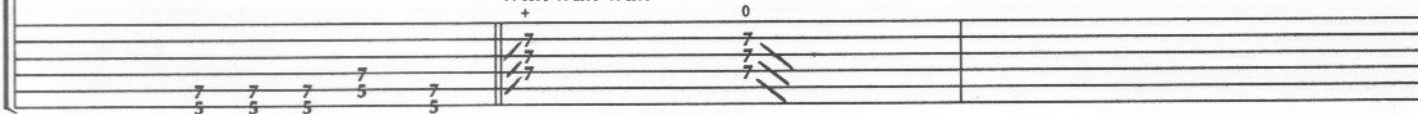
She's just a wo - man.) Come on babe on the round - a - bout,

*mf*

Let ring

*mf*  
Electric slide  
\* With wah-wah

Even gliss.

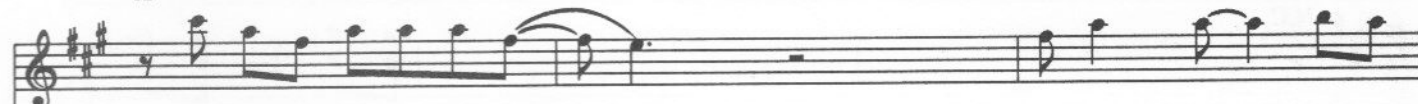
\*+ = treble position  
o = bass position

A

Asus4

A

D



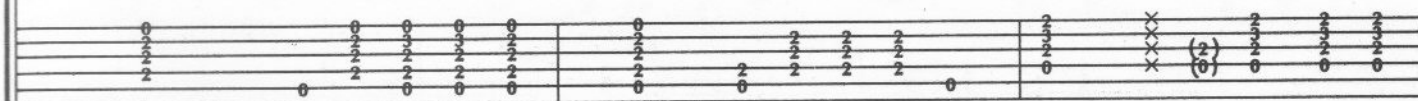
ride on the mer - ry - go - round. —

We all know what your



Let ring

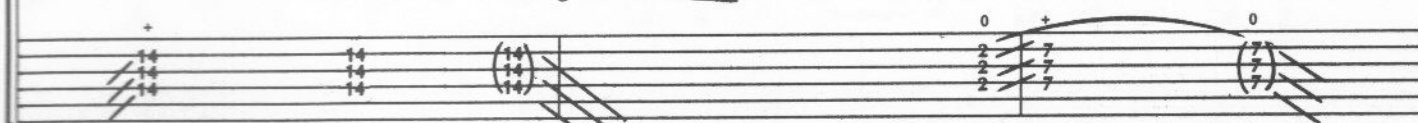
Let ring



Even gliss.

\*\* Feedback

Even gliss.



\*\* Microphonic feedback from guitar pickup

**E N.C.**

E N.C.

name\_\_ is\_\_ so you bet - ter lay your mon - ey down.\_\_\_

(E) E5 E (A) C5 A5 C5 (C#) D G5  
N.C. N.C.

*p* *f*

*Without slide  
(wah off)*

A5 C5 A5 G5 A5 G5 A5 N.C. A D A

Let ring

## Verse 2:

G5 A5 N.C. G5 A5 N.C.

A - li - mo - ny a - li - mo - ny pay - in' your bills. (Liv - in', lov - in',

A D A (A) N.C.

When your conscience hits, you knock it back with pills. she's just a woman.)

*mf*

G5 A5 N.C. G5 A5 N.C. A D D

(Liv - in', lov - in', She's just a wo - man.) Come on ba - by on the

*mf*

Rhythm Figure 1

With slide *mf* and wah-wah

Even gliss.

**Dsus4 D A Asus4 A**

round a-bout, ride on the mer-ry-go-round. \_\_\_\_\_

*Let ring*

**D E**

We all know what your name\_\_ is\_\_ so you bet-ter lay your mon-ey down.\_\_\_\_

*End Rhythm Figure 1*



G5 A5 N.C. G5 A5 N.C.

A

D

A

(A)

N.C.

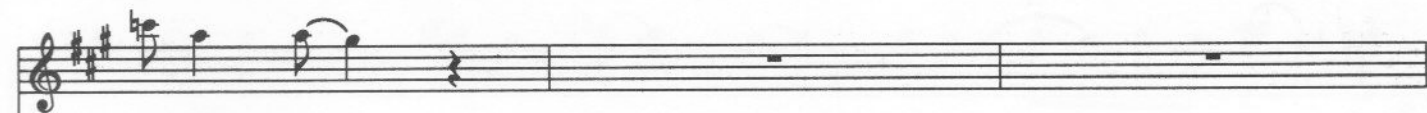
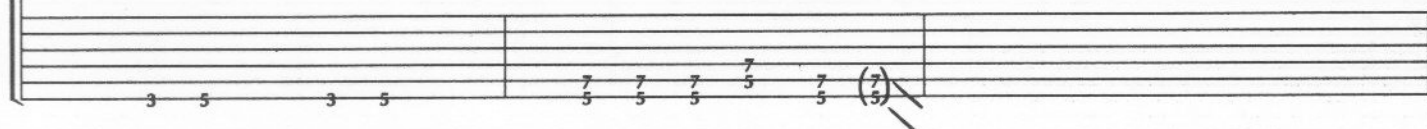


(Liv - in',

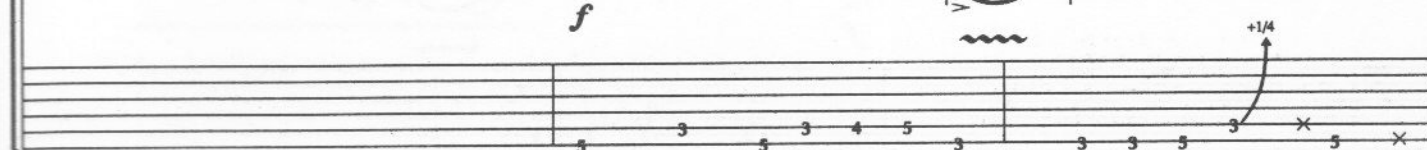
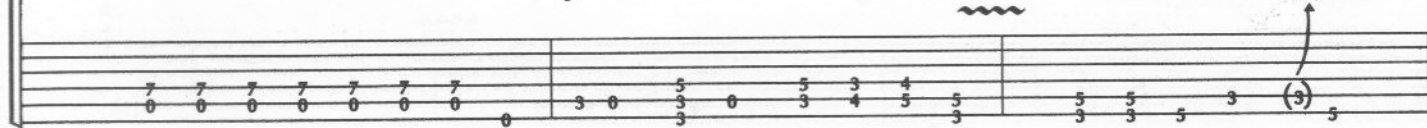
lov - in',

she's just a wo - man.)

with the but - ler and the maid — and the

*mf*

ser-vants three. —

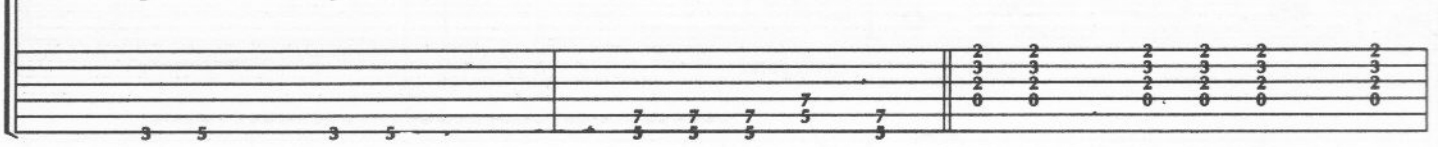
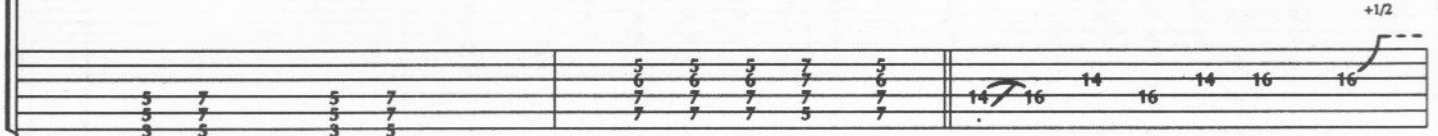


G5 A5 N.C. G5 A5 N.C.

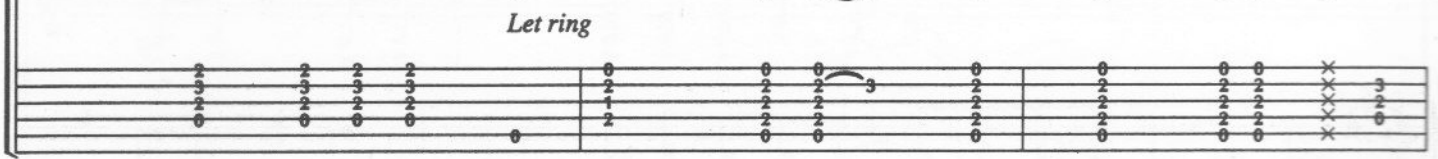
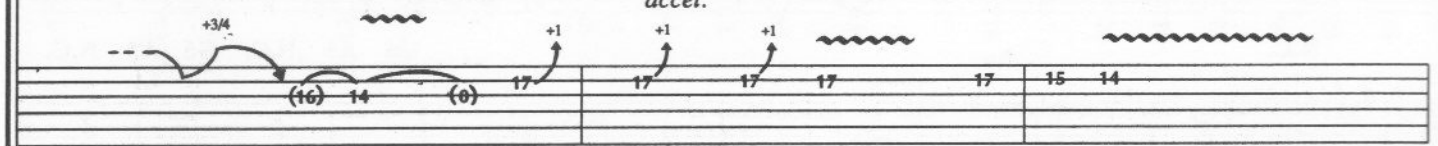
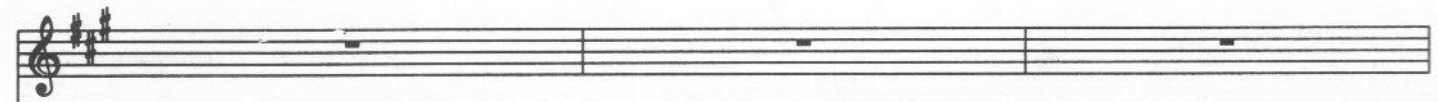


Liv - in', Ah, lov - in', hit it now! She's just a wo - man.

Guitar Solo  
With Rhythm Figure 1



A Asus4 A



**System 1:**

Chords: *D loco*, *Dsus4*, *D*, *E*

Staff 1 (Treble): *D loco* (quarter notes), *Dsus4* (quarter notes), *D* (quarter notes), *E* (quarter notes).

Staff 2 (Bass): Fingering for *D* (14, 16, 14, 16, 14, 16), *D* (+1, 16, 14), *E* (5, 6, 7, 8, 9, 10).

**System 2:**

Staff 1 (Treble): *N.C.* (quarter notes), *E5* (quarter notes), *E* (quarter notes).

Staff 2 (Bass): Fingering for *N.C.* (11, 12, 13), *E5* (14, 13, 14, 14), *E* (14).

**System 3:**

Staff 1 (Treble): *N.C.* (quarter notes), *E5* (quarter notes), *E* (quarter notes).

Staff 2 (Bass): Fingering for *N.C.* (9, 9, 9, 9, 9, 9, 9, 9), *E5* (9, 9, 9, 9, 9, 9, 9, 9), *E* (9, 9, 9, 9, 9, 9, 9, 9).

**System 4:**

Chords: *N.C.*, *G5*, *A5*, *N.C.*, *G5*, *A5*, *N.C.*

Staff 1 (Treble): *N.C.* (quarter notes), *G5* (quarter notes), *A5* (quarter notes), *N.C.* (quarter notes), *G5* (quarter notes), *A5* (quarter notes), *N.C.* (quarter notes).

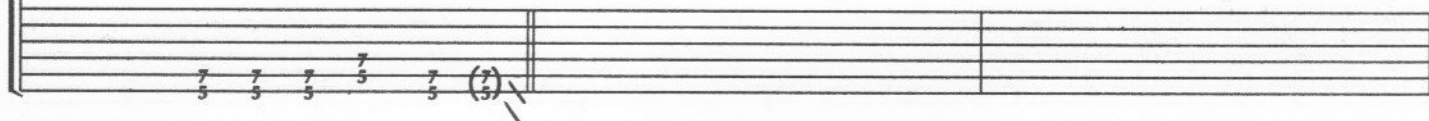
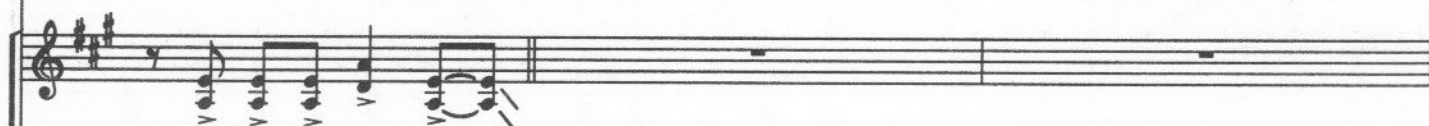
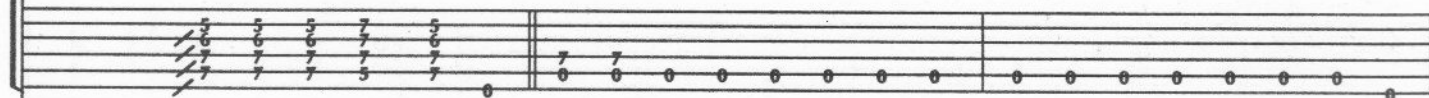
Staff 2 (Bass): Fingering for *N.C.* (5, 5, 5, 5, 5, 5, 5, 5), *G5* (5, 5, 5, 5, 5, 5, 5, 5), *A5* (5, 5, 5, 5, 5, 5, 5, 5).

## Verse 4:

A D A

A  
N.C.

No - bo - dy hears a sin - gle word you say,



G5 A5 N.C. G5 A5 N.C.

A

D

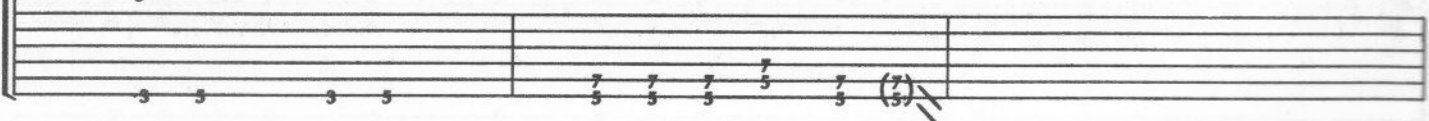
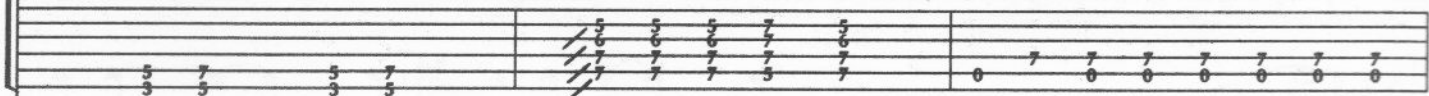
A

A  
N.C.

(Liv - in', lov - in',

She's just a wo - man.)

but you keep on talk - in' till your



G5 A5 N.C. G5 A5 N.C. A D A

dy - in' day. — Liv - in', lov - in', She's just a wo - man.

With Rhythm Figure 1

Dsus4 D

A Asus4 A

Come on babe — on the round - a - bout, — ride on the mer - ry - go-round. —

Let ring

D

— We all know — what your name — is — so you

E

bet - ter lay your mon - ey down. \_\_\_\_\_

The first system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a long, sustained note with a fermata. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand has a series of sustained notes with a fermata, while the left hand has a series of sustained notes. The lyrics "bet - ter lay your mon - ey down." are written below the vocal line.

A

(A)  
N.C.

The second system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a long, sustained note with a fermata. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand has a series of sustained notes with a fermata, while the left hand has a series of sustained notes. The lyrics "A" and "(A) N.C." are written above the vocal line. The piano accompaniment includes a series of sustained notes with a fermata, and a series of sustained notes with a fermata. The lyrics "P.M." and "pp" are written below the piano accompaniment. The lyrics "f" are written below the piano accompaniment.

G5 A5 N.C. G5 A5 N.C. A D A

Liv - in', lov - in', She's just a wo - man.

(A) N.C. G5 A5 N.C. G5 G5 N.C.

{ Liv - in', liv in', lov - in', lov - in',  
Liv - in', lov - in', }

A D A (A)  
N.C.

She's just - a wo - man.

G5 A5 N.C. G5 A5 N.C. A D A

{ Liv - in', - n' - n' - n' - n' - n', lov - in', - n' - n' - n' - n', } she's just a wo - man.  
 { Liv - in', lov - in', }

# MOBY DICK

Music by  
JOHN BONHAM, JOHN PAUL JONES  
and JIMMY PAGE

Moderately ♩ = 94

Drums

Guitar 1

No Chord

Guitar tacet

*f* With slap delay  
Tuning: 6=D

0 5 5 3 5 3 5 3 5 3 0 5 5 3 5 3 5 3 5 3 0 5 5 3 5 3 5 3 5 3

5 5 3 5 1 3 1 3 1 0 5 5 3 5 3 5 3 5 3 0 5 5 3 5 3 5 3 5 3

7 7 5 7 7 7 7 5 7 0 5 5 5 5 5 5 5 5 5 2 5 3 0 5 5 3 5 3 5 3 5 3

12 10 10 12 12 10 12 10 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12

8<sup>va</sup> Hold bend Rake Rake loco

13 13 13 13 13 13 13 13 10 10 12 13 10 10 12 5 5 3 5 1 3 1 3

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

D5 N.C.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

**Rubato**  
Drum Solo

Guitar tacet

On cue:  
a tempo  
N.C.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

Drum Fill

Drum Fill

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many sixteenth and thirty-second notes, including triplets and slurs. The system ends with a double bar line.

D

C

A

# RAMBLE ON

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately ♩ = 98

Intro:

Rhythm Figure 1

E E7sus4 Esus4 No Chord A Asus4 A

*mp*

T  
A  
B

E E7sus4 Esus4 A Asus4 A

*Even gliss.*

E E7sus4 Esus4 A Asus4 A

End Rhythm Figure 1

E E7sus4 Esus4 A Asus4 A

## Verse 1: \*With Rhythm Figure 1 (2 times)

E A

Leaves are fall - in' all a - round, (it's)

*\*Features ad lib. variations of basic figure.  
Chord symbols outline basic harmony.*

E A

time I was on my way.

*Even gliss.*

E A

Thanks to you I'm much o-blived,

E A

for such a plea-sant\_\_ stay.

E A

But now it's time for me to go, \_\_\_\_\_ the

*Even gliss.*

E A

au - tumn moon - lights \_\_\_\_\_ my way. \_\_\_\_\_

*Even gliss.*

E A

But now I smell the rain \_\_\_\_\_ (and) with it pain, and it's

*Even gliss.*

E A

head-ed my way. \_\_\_\_\_

*Even gliss.*

**Pre-Chorus:****Emaj7****F#m7****G#m7****A****(A/C#)****N.C.****3 E**

Ah, —

some - times I grow so tir -

**Electric Guitar (fingerstyle)**+1 *Let ring throughout*

+1/2

**Emaj7****F#m7****G#m7****A****(A/C#)****N.C.****E**

ed

but I — know — one thing I got to do, —

## Chorus:

E D E N.C.

G5 A7(no3rd) G5

D5

D Dsus4

ram-ble on.\_

Now's the time\_ the time\_ is now\_ (to)

Rhythm Figure 2 (Includes both Guitars)

End Rhythm Figure 2

*f**f*

E D E N.C.

G5 A7(no3rd) G5

D

D Dsus4

sing my song.\_

I'm go-in' 'round the world\_ I got-ta find my girl\_

Even gliss.

E D E G5 A5 G5 D5 D Dsus4

on my way. I been this way ten years to the day.

The first system of music features a vocal melody in the treble clef with lyrics. The guitar part is in the treble clef, showing chords and fret numbers (4, 5, 7, 9, 10, 12). The bass part is in the bass clef, showing fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The key signature is one sharp (F#).

E D E G5 A5 G5 D5 D Dsus4

Ram-ble on. Find the queen of all my dreams.

The second system of music continues the vocal melody and guitar accompaniment. The guitar part shows chords and fret numbers (4, 5, 7, 9, 10, 12). The bass part shows fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The key signature is one sharp (F#).

## Verse 2:

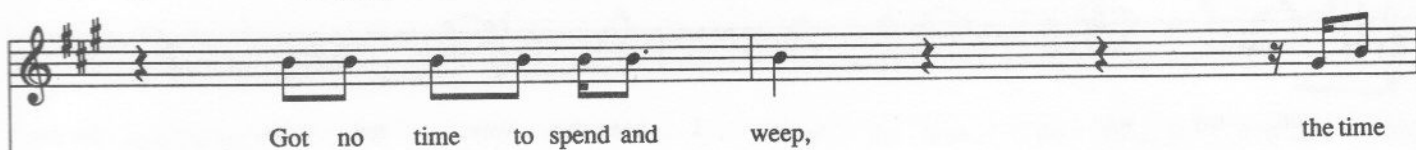
E

E7sus4

A

Asus4

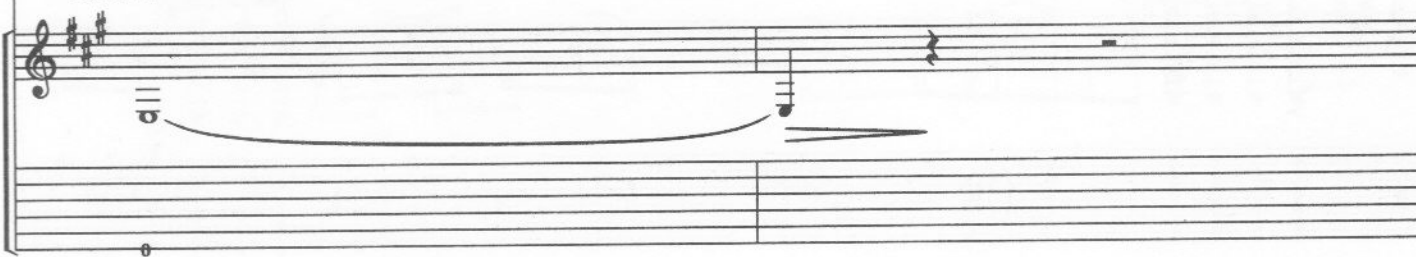
A



## Rhythm Figure 1



## Guitar 2



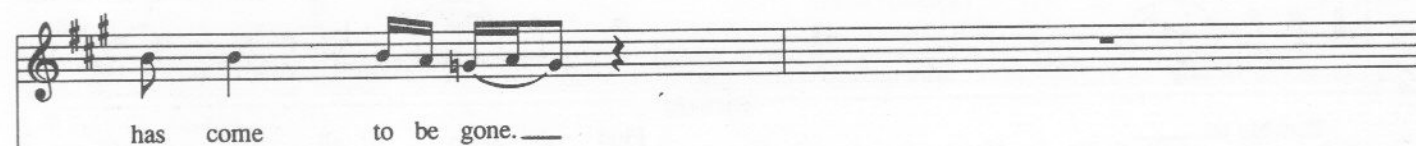
E

E7sus4

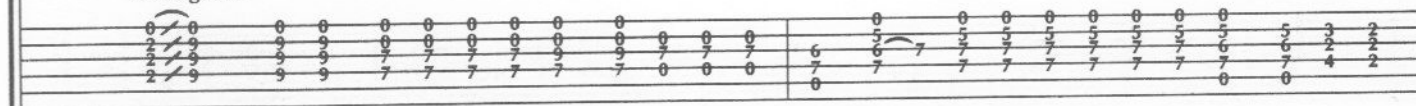
Esus4

A

Asus4



## Even gliss.



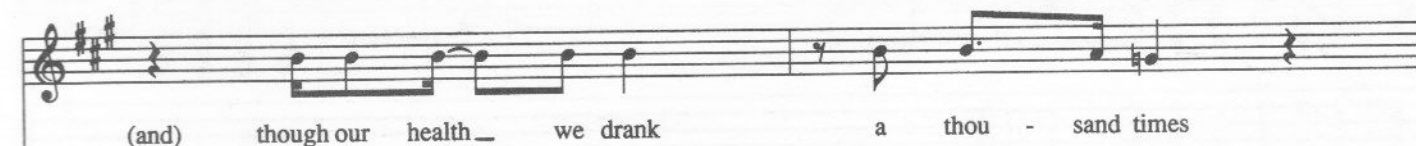
E

E7sus4

Asus4

A

Asus4



*End Rhythm Figure 1*

*With Rhythm Figure 1*

[illegible]

With Rhythm Figure 2 (4 times)

E D E G5 A5 G5 D5 D Dsus4

Ram-ble on. — Now's the time the time is now

E D E G5 A5 G5 D5 D Dsus4

sing my song — I'm go-ing 'round the world\_ I got-ta find my girl\_

E D E G5 A5 G5 D5 D Dsus4  
 on my way\_ I been this way\_ ten years\_ to the day, I gotta

E D E G5 A5 G5 D5 D Dsus4

ram-ble on. I got-ta find the queen of all my dreams.

**Interlude:**

A7

A13sus4

A7(no3rd)

A7sus4

(And) I'm tak-in' a

*f*  
\*div.

*mf*

9 7 15 14/10 7 16 14/9 9 7 15 14/10 7 16 14/9 9 7 15 14/10 9 7 15 14/10 7 16 14/9 12 14/10 7 14 14/10 7 14/10

\*Two Guitars notated with opposite stemming.  
Downstems notated to right of / in TAB when necessary.

With Rhythm Fill 1

A7

A13sus4

A7(no3rd)

A7sus4

ride. —

9 7 15 14/10 7 16 14/9 9 7 15 14/10 7 16 14/9 9 7 15 14/10 9 7 15 14/10 7 16 14/9 12 14/10 7 14 14/10 7 14/10

**Rhythm Fill 1**

Let arpeggio ring

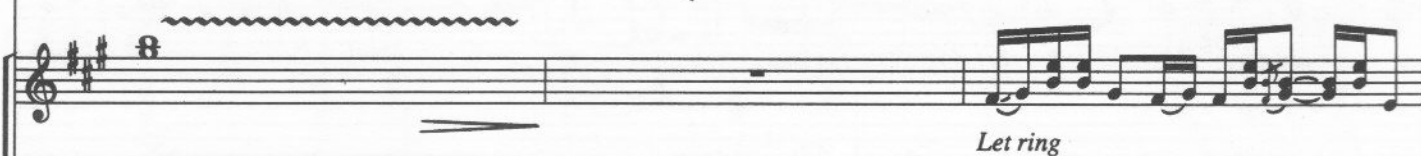
5/5 6 3 5/5 6 3 4 2 (2)

Verse 3:  
With Rhythm Figure 1

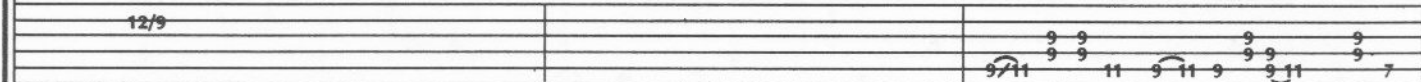
E

A

E



12/9



Electric Guitar

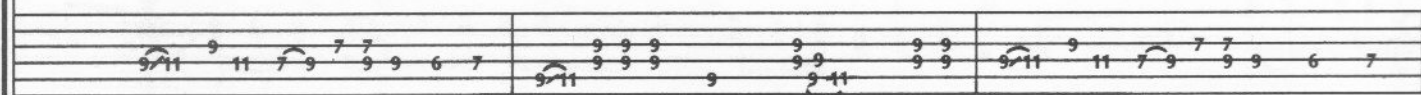
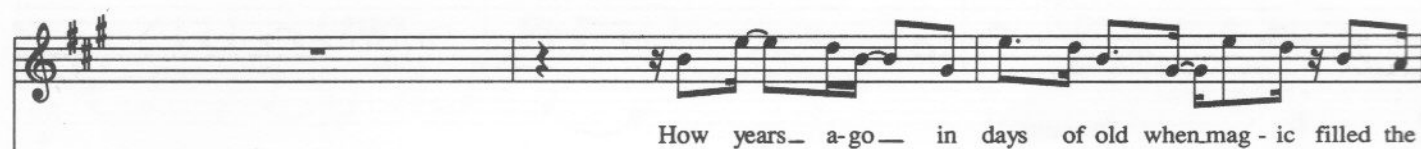
mf



A

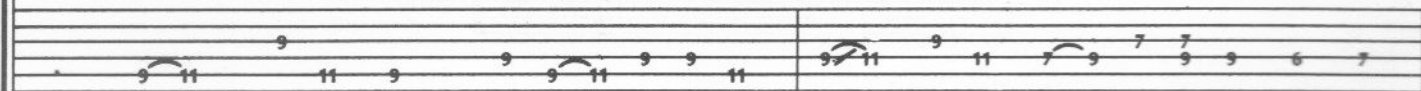
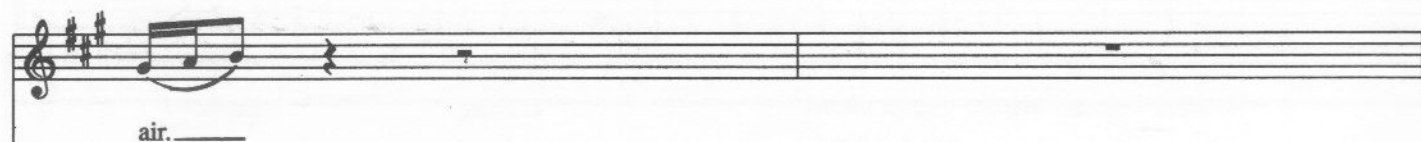
E

A




E

A



E A E



T'was in the dark - est depths of Mor - dor, I met a girl so fair, \_\_\_\_\_

*With Rhythm Figure 1 (first 7 bars only)*

Let ring Let ring Let ring accel. Let ring


A E A

but Go-lem, the e - vil one, — crept up and slipped a -

Let ring

[illegible]

**Rhythm Fill 2**



5 5 5 5 5 5 5 5 (4)  
6 6 6 6 6 6 6 6 2  
7 7 7 7 7 7 7 7

**Pre-Chorus:**

Emaj7

F#m7

G#m7

A

A/C#

Emaj7

And there ain't

*mf*

P.M.

P.M.

*mf*

*Fingerstyle. Let arpeggio figures ring*

+1

+1/2

F#m7

G#m7

A

(A/C#)  
N.C.

noth - in' I \_\_\_ can do \_\_\_ now. \_\_\_

I guess I'll \_\_\_ keep on

*mf*

+1

+1/2

**Chorus:***With Rhythm Figure 2 (12 times)*

E D E N.C.

G5 A5 G5 D5

D Dsus4 E

D E N.C.

ram-bl-in'. I'm gon-na sing my song.

ram-bl-in'. ssh- yeah, yeah, yeah, yeah, I'm gon-na find my

G5A5 G5D5 D Dsus4 E D E N.C.

I'm gon-na ram - ble on, ba - by. ram - ble on, sing my song, gon-na

G5 A5

G5

D5

D Dsus4

E

D

E

Ram - ble on \_\_\_\_\_ yeah. Ah

work my way— go-in' 'round the world.— ba - by ba - ba-by

The first system of the musical score is in D major (two sharps). It features a vocal melody on a treble staff and a guitar accompaniment on a six-string staff. The guitar part includes a complex bass line with many accidentals and a treble line with chords and single notes. The lyrics are: "Ram - ble on \_\_\_\_\_ yeah. Ah" and "work my way— go-in' 'round the world.— ba - by ba - ba-by".

G5 A5

G5

D5

D Dsus4

E

D

E N.C.

Doo doo— doo—doo doo my ba - by Ah,

ba - by,— oh, no no no no no ba - by

The second system continues the musical score. The vocal melody and guitar accompaniment are consistent with the first system. The lyrics are: "Doo doo— doo—doo doo my ba - by Ah," and "ba - by,— oh, no no no no no ba - by".

G5 A5 G5 D5 D Dsus4 E D E N.C.

doo doo doo doo doo doo doo doo doo doo doo doo doo

I ' can't stop this feel - ing in my heart\_ ba-by,

G5 A5 G5 D5 D Dsus4 E D E N.C.

Yeah I got to keep search - in' for my ba - by—

when I think a-bout when we get to part ba - by, ba - by, ba - by, ba - by

G5 A5

G5

D5

D Dsus4

E

D

E N.C.

yeah, I got-ta keep — search-in' for my ba -

by, ba - by, ba - by, ba - by. My — my

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "yeah, I got-ta keep — search-in' for my ba -". The second staff is another vocal line with the lyrics "by, ba - by, ba - by, ba - by. My — my". The third staff is a guitar accompaniment line in treble clef, featuring a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The fourth and fifth staves are guitar accompaniment lines in bass clef, showing fingerings and a final chord marked with a double slash and an 'X'.

G5 A5

G5

D5

D Dsus4

E

D

E N.C.

Fade out

by — Share Yeah yeah yeah yeah Ah yeah

my my — my my — ba - by — my

The second system of the musical score also consists of five staves. The top staff is a vocal line with the lyrics "by — Share Yeah yeah yeah yeah Ah yeah". The second staff is another vocal line with the lyrics "my my — my my — ba - by — my". The third staff is a guitar accompaniment line in treble clef, continuing the complex rhythmic pattern. The fourth and fifth staves are guitar accompaniment lines in bass clef, showing fingerings and a final chord marked with a double slash and an 'X'.

# THANK YOU

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Slowly ♩ = 78

Intro:

D5 Dsus4 D Dsus2 D Dsus2 D Csus2 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11

*ppp*

Electric 12 string Guitar

Fade in, let arpeggio figures ring throughout.

*pp*

Acoustic 6 string Guitar

Fade in *ppp*

*pp*

G/B

G6 G Gmaj7 G6 Gmaj7 G6 Gmaj7 D5 D Dsus4

(no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd)

*p*

*mp*

*p*

*mp*

**\*D** **C(addD)**

*mf*

\* Chord symbols reflect primary harmonic movements.

**G/B** **D** **Dsus4**

**Verse 1:**

**D** **(C(addD))** **(G/B)** **(D)**

**No Chord**

If the sun re - fused — to shine, I would still be lov - in' you.

*mf*

\*Parenthesized chords implied by Organ.



D

Dsus2 D Dsus4

D Dsus2 D

Dsus2 D

Dsus2 D

tears of loves — lost in the days — gone by. —

C

G/B

My love is strong, — with you there is no wrong. To -

D

Dsus4

D Dsus2 D

(G6)

geth-er we shall go un - til we die. — Mm my my, my, —

Bm

E

mm, in - spi - ra - tion's what you are — to me, —

\*I doubled by acoustic 6-string Guitar

Bm E A

in - spir - a - tion look see.

Electric 12 string Guitar

D C(addD) G/B

Acoustic 6 string Guitar

Rhythm Figure 1 (Electric 12 string Guitar only)

D Dsus4 D C(addD)

Guitar Solo (Acoustic 6 string Guitar)

*mf*

[illegible]

*With Rhythm Figure 1*

**D** **C(addD)**

7 7 6 7 6 4 6 7 6 5 7 4 5 4 2 4 2 5 4 5 2 4 5 2

**Verse 2:**

D (C(addD)) (G/B)

N.C.

And so to-day my world, it smiles, your hand in mine,

*div.* *Guitars tacet*

(D)

C

we walk— the miles,— but thanks to you — it will— be done. —

Electric 12 string Guitar

*mp*

Let arpeggio figures ring

5 0 2 0 3 2 4 4 2 0 2 0 3 2 0 1 0 2 1 0 2 0 3 0

**G/B**

D

**G/B**

For you to me \_\_\_\_\_ are the on - ly one. \_\_\_\_\_

The image shows a musical score for guitar. The top staff is a melody line in treble clef, key of D major (one sharp), and 4/4 time. It starts with a G/B chord. The melody consists of eighth and quarter notes, with some beamed sixteenth notes. A 'D' chord is indicated above the melody in the second measure. The bottom staff is a bass line in treble clef, showing fingerings (0, 1, 2, 3) and some double stops. The lyrics 'For you to me \_\_\_\_\_ are the on - ly one. \_\_\_\_\_' are written below the melody line.

## Dsus4

Bm

**E**

**Bm**

**Dsus4**                      **Bm**                      **E**                      **Bm**

Ah, \_\_\_\_\_ yeah! \_\_\_\_\_          Hap-pì-ness —          no more—be sad. \_\_\_\_\_

\*D=Doubleromatic 6-string Guitar

*\*Doubled by acoustic 6-string Guitar*

**Verse 3:**  
(D)

**E**

A

(C(addD))

(G/B)

(D)

fused to shine, — I would still be — lov - in' you.

*mp*  
12 string Electric (with echo)

C

G/B

(When) moun- tains crum- ble to — the sea, — there will — still be

D

N.C.

you — and me.

(C)  
N.C.

(G/B)

D5

*mp*

Tuning ⑥ = D

(C)  
N.C.

(G/B)

D5

(C)  
N.C.

(G/B)

D5

*Begin fade*
*Fade out**Fade in**Fade out**ppp**mp**f*

# WHAT IS AND WHAT SHOULD NEVER BE

*Words and Music by*  
**JIMMY PAGE and ROBERT PLANT**

**Moderately slow** ♩ = 75

**Verse 1:**  
**A13**

And if I say — to you to - mor-row,

*Rhythm Figure 1*

*mp* Electric Guitar 1  
With clean tone

T	0	0	0	0	0	0	0	0
A	7	7	7	7	7	7	7	0
B	5	5	5	5	5	5	5	0

[illegible]

A13 E9 A13

take you, — well, what's to be they say will — be. — Ah,

*End of Rhythm Figure 1*

The musical score is written for voice and piano. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment is in treble clef, consisting of chords and single notes. Below the piano part is a simplified fingering system with numbers 0-5 and 7-9. The text 'End of Rhythm Figure 1' is written below the piano part.

A5 A7 A7sus4 A6 Asus4 D A

catch the wind—see us spin, sail a-way, leave to-day, way up high in the sky— Hey oh,— then the

*Rhythm Figure 2*

With distortion

P.M. P.M. P.M. --

A5 No Chord A7sus4 A6 Asus4 D A

wind—won't blow, you real-ly should'nt go, it on-ly goes to show— that—

P.M. P.M. P.M. P.M. P.M.

B B/A B/G# E B F#

you will be mine— by tak-ing our— time.— Ooh —

Let bass notes ring

A (G5) N.C. E5 N.C.

And if you say to me to —

*End of Rhythm Figure 2*

Even bend +1/2

## Verse 2:

A13

E7

A13

mor - row, oh, what fun it all \_\_\_\_ would be. \_\_\_\_

*mp With clean tone*

E7

A13

E9

Then what's to stop us pret-ty ba - by \_\_\_\_ but what is and

*Let ring*

A13

A5

A7(no3rd)

A7sus4

what should \_\_\_\_ nev-er be. \_\_\_\_ I catch the wind \_\_\_\_ see us spin, sail a-way, leave to day, \_\_\_\_

*f With distortion* P.M. P.M. P.M. P.M.

A6

Asus4

A5 D

A

A5

A7(no3rd)

A7sus4

way up high, in the sky Hey, oh then the wind \_\_\_\_ won't blow, you real-ly should-n't go. It

*f With distortion* P.M. P.M. P.M. P.M.

A6 Asus4 A5 D A B B/A

on-ly goes to show — that — you will be mine — by

P.M. — P.M. — Let bass notes ring —

**B/G#** **E** **B** **F#** **A** **(G5)** **N.C.** **E5**

tak - ing our time. Ooh.

*mp* Even bend +1 1/2

[illegible]

E9 A13 E9

Let ring

Even gliss.

Even gliss.  
Slide extra quarter step

8va loco

7 12 12 10 12 10 x 12 11 12 11 4 2 10 10 14 (14) 12 12 15 <sup>+1/4</sup> 12 12 10 12 10 8 10

A13

A5

A7(no3rd)

A6

Asus4

D

A

With Rhythm Figure 2

Even gliss.

*f* Let arpeggio figures ring throughout  
With distortion

Even gliss.

A5

A7(no3rd)

A6

Asus4

D

A

Let ring

B

B/A

B/G#

E

B

Let ring

F#

A

G5  
N.C.

E5

Even gliss.

Even gliss.

Verse 3:  
A13

E9

So if you wake up with the sun-rise and all your dreams are

Electric Guitar 1

*mp*

Second and third strings ring sympathetically

A13

E9

A13

still as new. — And hap-pi-ness is what you need so bad, —

E9

A13

Girl, the ans - wer lies — with you — yeah. I

A5

A7(no3rd)

Asus4

A6

Asus4

D

A

Catch the wind, see us spin, sail a-way, leave to-day, way up high in the sky — Hey, Oh, but the

With Rhythm Figure 2 (first 6 bars only)

*f* P.M. P.M. P.M.

With distortion

A5 A7(no3rd) A7sus4 A6 Asus4 D A

wind won't blow, we real-ly should-n't go, it on-ly goes to\_\_\_ show \_\_\_ Yeah \_\_\_ that

P.M. P.M. P.M. P.M. P.M.

B B/A B/G| E B F|

you will be mine\_\_\_ by tak - ing our \_\_\_ time. \_\_\_ Ooh \_\_\_

mp

A (G) E5 E N.C.

N.C.

Even bend +1/2

*f* With distortion

D E N.C. D E

E E/B N.C. D N.C. E

Hey — Ho — Well, the

N.C. D N.C. E N.C.

wind — won't blow, and you real-ly should-n't go, well it on - ly goes to show. Oh — oh oh

E N.C. D N.C. E

Catch the wind, — we're gon-na see you spin, — we're gon-na sail — leave to - day —

N.C. D E

Ah, du du du, mm ba, ba, mm du — oh

P.M.

E N.C. D E

Ma Ma Ma Ma Ma Ma Yeah — Ev-'ry -

N.C. D E

bo - dy I know seems to know me well, but ah they bet-ter know gon-na move like hell —

N.C. D E

Ah, ba - by, ba - by, ba - by, ba - by, ba - by, — Ho, I love—ya!

N.C. D E Fade out

Ba - by, ba - by, babe! — Oh, — I love— ya —

# WHOLE LOTTA LOVE

*Words and Music by*  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩ = 92

**Intro:**

**Electric Guitar 1**  
**No Chord**

[illegible]

E5 N.C. E5 N.C.

Way down\_ in - side, \_ uh, hon-ey you need\_ it.

P.M. P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C.

I'm gon-na give you my\_ love, \_ I'm gon-na give you my\_ love. \_

P.M. P.M. P.M. P.M.

E5 D E5 D

Oh! Wan-na whole lot-ta love. \_ Wan-na whole lot-ta love. \_

With Fill 1

P.M. P.M. P.M. P.M.

Fill 1

*mf* Slow, even gliss.  
Slide guitar with backwards echo

E5 D E5 D

Wan - na whole lot - ta love. — Wan - na whole lot - ta love. —

*With Fill 1*

E5 N.C. E5 N.C.

You been — learn - in', and ba - by I mean —

Verse 2:

E5 N.C. E5 N.C.

— learn - in', all — them — good times, — ba - by, ba - by, I

E5 N.C. E5 N.C.

been a — yearn - in', ah. Uh, way, — my down in - side, —

E5

N.C.

E5

N.C.

105

uh, hon-ey you need ah. —

I'm gon-na give you my love, — ah! —

I'm gon-na give you my love, ah. — Oh! Whole lot - ta love. —

Wan - na whole lot - ta love. —

Wan - na whole lot - ta love. —

Wan - na whole lot - ta love. —

## Fill 2

Slow, even gliss.  
Slide guitar with backwards echo



E5 N.C. E5 N.C.

You been—

3rd

+1

+1

+1 1/2

17 19 18 17 20 17 20 17 17 19 19 19 19 19 17

## Verse 3:

E5 N.C. E5 N.C.

cool - in', and ba - by, I've been drool - in',

Guitar 1

P.M. - 1

P.M. - - - 1

P.M. - - - 1

3

9 7 5 7 5 7 5 9 7 5 7 5 9 7 5 7 5

E5 N.C. E5 N.C.

all the good time ba - by, I been mis - us - in'.

P.M. - - - 1

P.M. - - - 1

P.M. - - - 1

P.M. - - - 1

3

9 7 5 7 5 7 5 9 7 5 7 5 9 7 5 7 5

E5 N.C. E5 N.C.

Uh, way, way down in - side I'm gon-na give you my love.

P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C.

I'm gon-na give you ev-'ry inch of my love. I'm gon-na give you my love.

P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C.

Hey! Al - right, let's go!

P.M. P.M. P.M. P.M.

E5 D E5 D

Wan - na whole lot - ta love. Wan - na whole lot - ta love.

With Fill 1

P.M. P.M. P.M. P.M.

Wan - na whole lot - ta love. Wan - na whole lot - ta love.

*With Fill 1*

P.M. - 1 P.M. - - 1

Way down in -

*With Fill 3*

P.M. - 1 P.M. - - - 1

*Free time*

*Guitar tacet*

side, wom - an, you need, yeah,

*On cue:*

love! (Drum fill)

*a tempo*

N.C.

## Fill 3

*Slow, even gliss.*  
*Slide guitar with backwards echo*

E5 N.C. E N.C.

Ma, — ma, — ma, — ma! —

E5 N.C. E5 N.C.

Ma, — ma, — ma, — ma! — Whoa! —

E N.C. E5 N.C.

E N.C. E5 N.C.

Shake — for me, girl. I wan-na be your back door man!

E N.C. E5 N.C.

Hey! Oh! Hey! Oh!

P.M. P.M. P.M. P.M. P.M. P.M.

E N.C. E5 N.C.

Hey! Oh! Oo!

P.M. P.M. P.M. P.M. P.M. P.M.

E5 N.C. E N.C.

Ho!

P.M. P.M. P.M. P.M. P.M. P.M.

E5 N.C. E N.C.

Oh! Oh! Oh! Whoa, — ma, ma head! —  
(With echo repeats)

P.M. P.M. P.M. P.M. P.M. P.M.

E5

N.C.

E

N.C.

Keep it cool - in', ba - by!

The first system of musical notation features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part consists of a single melodic line with various ornaments and a bass line with fret numbers (7, 0, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, (5)/10, 12, 11, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, 7, 5). The vocal part is written in a single line with lyrics: "Keep it cool - in', ba - by!". Chord symbols E5, N.C., E, and N.C. are placed above the staff.

E5

N.C.

E

N.C.

Uh, keep it cool - in', ba - by! Uh, keep it cool - in', ba-by!

The second system of musical notation continues the guitar and vocal parts. The guitar part includes fret numbers (7, 0, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, 0, 12, 11, 0, 0, 7, 0, 0, 0, 7, 5, 7, 5, 7, 5). The vocal part has lyrics: "Uh, keep it cool - in', ba - by! Uh, keep it cool - in', ba-by!". Chord symbols E5, N.C., E, and N.C. are placed above the staff.

E5

N.C.

E

N.C.

Uh, keep it cool - in', ba - by! Uh! Ah!

The third system of musical notation continues the guitar and vocal parts. The guitar part includes fret numbers (7, 0, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, (5)/7, 12, 11, 7, 7, 7, 0, 0, 0, 7, 0, 5, 7, 5, 7, 5). The vocal part has lyrics: "Uh, keep it cool - in', ba - by! Uh! Ah!". Chord symbols E5, N.C., E, and N.C. are placed above the staff.

E5

N.C.

E

N.C.

Fade out

Ha! Ha! Ho! Oh!

The fourth system of musical notation concludes the piece. The guitar part includes fret numbers (7, 0, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, 0, 12, 11, 0, 0, 7, 0, 0, 0, 7, 0, 5, 7, 5, 7, 5). The vocal part has lyrics: "Ha! Ha! Ho! Oh!". Chord symbols E5, N.C., E, and N.C. are placed above the staff, followed by the instruction "Fade out".

*BRING IT ON HOME  
HEARTBREAKER  
THE LEMON SONG  
LIVING LOVING MAID (She's Just A Woman)  
MOBY DICK  
RAMBLE ON  
THANK YOU  
WHAT IS AND WHAT SHOULD NEVER BE  
WHOLE LOTTA LOVE*



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